Quarterly

LOS ANGELES COUNTY MUSEUM

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EDUCATION DIVISION ISSUE

LOS ANGELES COUNTY MUSEUM

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A ROBOT GUIDE

Automation, that puzzling new word, has found a place and a function in the Museum. The Robot Guide, the tireless lecturer, was installed for the first time in the Renoir Exhibition this year, and guided hundreds of visitors through this popular show. This plastic voice talked without ceasing five to six hours a day, ending as fresh as it had begun in the morning.

The idea of directing individuals, or small groups of people, through Museum Galleries by tape recording had its origin in Amsterdam several years ago. It was next installed by the American Museum of Natural History in New York, and put into large scale use in 1954.

Although the technical installation may vary with each museum, the basic idea remains the same. An informal gallery tour, complete with sound effects, is prepared on a regular recording tape. This is broadcast from a wire, acting as an antenna, surrounding the gallery in use, and picked up by portable radio, carried by the individual receiving the lecture. A small hearing aid receiver or headset brings the sound to the listener.

In this way, a visitor is guided personally from picture to picture or through natural history galleries with all the qualities of a live tour. Since it is brought directly to the ear, and the volume at low level, there is no disturbance or noise in the gallery to disturb others.

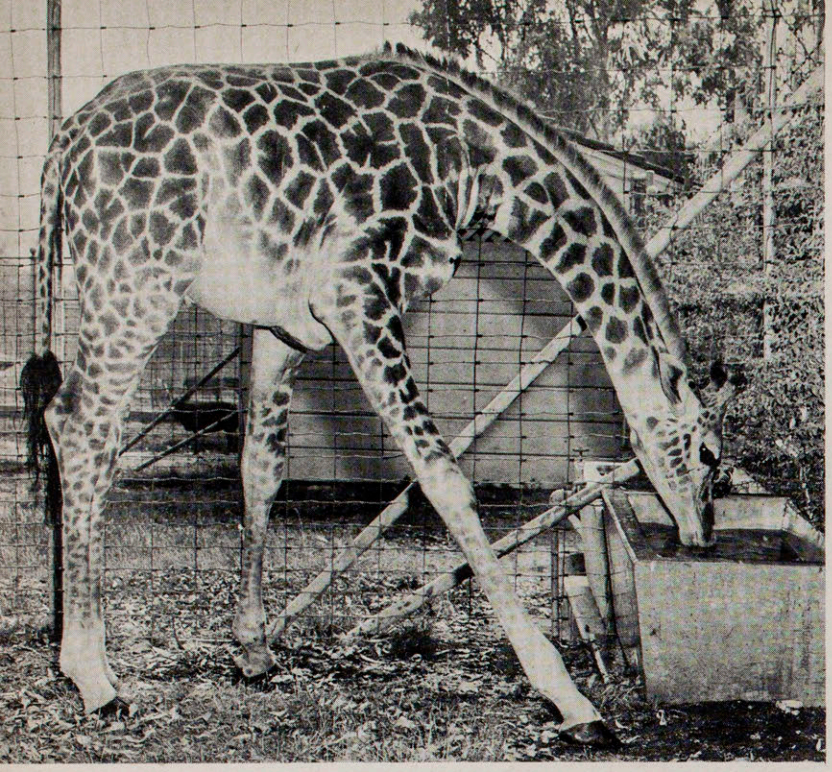
It has long been felt by Museum educators that the written label is entirely too limited to do more than identify exhibits, aside from the natural reluctance of visitors to read them. The live gallery lecturer, still the most satisfactory method of instructing the public, is also limited for the obvious reason that such a speaker can only talk to a limited number of people at one time and is reluctant to give more than two lectures in a day. This new mechanical monster will talk on the pressure of a button, day or night, and as long as there is anyone to listen.

One area of experience which has seldom been available even to live lecturers is that of sound, particularly as it relates to exhibits. The sound of musical instruments, songs, dance chants in the Indian Halls; the full range of natural sounds associated with wildlife; mechanical sounds in the exhibition of physical sciences, all are now available to the listener. Any experience which adds a new dimension to our understanding, clarifying relationships or adding new ones, adds to the pleasure and value of Museum visits.

The Robot Guide will open whole new areas of information to the casual visitor to a Museum, which he may accept quickly and almost without effort. It should increase his pleasure in the Museum and at the same time, instruct in an entertaining manner.

Russell J. Smith, Chief
Division of Education

Museum visitor being guided through the Renoir Exhibition by the robot guide.



THE GIRAFFE AND THE DUCHESS

(A Dialogue on the Problems of Teaching Art in the Museum)

GIRAFFE — GRIFFITH PARK ZOO.

Miss Ames, a pleasant and wide-awake young high school teacher, was talking to a man somewhat older than she, Mr. Zimmerman, one of the curators in the art museum that served her city. Her ordinarily cheerful face, as she took the chair he offered her beside his work table, wore an expression of frank perplexity.

"My sophomores are marked down in your schedule for a museum visit next Friday," she said. "I thought I'd spend my Saturday morning looking at the pictures and preparing something in my mind to say to them — but I've been over an hour in the galleries, and I'm just about ready to call it all off and take them to the zoo."

Mr. Zimmerman smiled, but there was a shadow of honest concern in his eyes. "No trouble keeping your class interested and attentive in the monkey house. You won't need to open your mouth — the animals will be the performers."

Miss Ames, with a quick look, perceived that she was being teased, and returned her host's smile in spite of herself.

Miss A: I haven't made myself clear. I'm a teacher because I *like* teaching. And I happen to be rather proud of this particular class. They ask plenty of questions—smart questions—even on a trip to the zoo.

Mr. Z: Is it something here in the museum, then, that disturbs you, makes you want to turn the other way?

Miss A: It's not that either, Mr. Zimmerman. I'm not an old fogy about art; I can look at a still life of thyroid glands and melting telephones without a quiver. And on the other hand I'm not a crank who believes in throwing out the so-called "old masters" because it is unrealistic and ivory-towerish to live in the past. I know enough about history to be pretty certain that in most subjects you can't possibly understand the present without a grasp of what went before. Take science; how could a discovery like penicillin have been made without the pioneer work of a man like Pasteur? I can't imagine it would be any different, basically, in the field of art.

Mr. Z: (Nods approvingly) Well put, Miss Ames—I've tried to express the same thought myself a thousand times, and never made it any clearer. You certainly aren't taken in by that stupid and all too common misunderstanding about the opposition of "modern" art and "classical" art—when the only real opposition is between good artists and bad artists, regardless of dates and changing techniques and shifting points of view. I'm more puzzled than ever to know what's bothering you; it seems to me your

students are very lucky to have a teacher who can grasp the fact that art is just as old as human culture itself, and just as full of complexities and contrasts and contradictions.

Miss A: (Nodding her head vigorously) You've just said it for me yourself, Mr. Zimmerman! Out in the galleries I've been passing from Egyptian wall-paintings to Rembrandts to Chinese landscape scrolls to Matisses. The differences, anyhow the surface differences, are plain enough; my students won't need me to point those out. But what bothers me are the similarities—I can look and look and go from one thing to the next, and *feel* there is something in common among all those paintings—something very deep down and very fundamental, probably something related to what art actually *is*—I mean all art, music and poetry and sculpture, not only painted pictures . . . But I can't pin it down. I can't put it in so many words!—Mr. Zimmerman! Are you laughing—at *me?*

Mr. Z: My dear young lady—no, no! —Or at least let's put it another way—perhaps I *was* laughing at you; but believe me, I was laughing very respectfully. It's only the manner in which you have stated the question—so very simply, in a fashion so straightforward and lucid . . .

Miss A: What question?

Mr. Z: I mean the central question—what is art; how does it function; why does a work of art affect us the way it does? The old question so many of us have tried in vain to pin down with an answer—back to Leonardo da Vinci — clear back to Plato and earlier . . .

Miss A: Are you telling me it's no use, then?

Mr. Z: No use?

Miss A: For me, Alice Ames, tenth grade teacher, to try and be intelligent about art to my students, when all the specialists from Plato on down, clear—well, clear to yourself, Mr. Zimmerman, sitting here at your desk in the museum, can't quite pin down the words to tell me what I should say . . .?

Mr. Z: Have your revenge, Miss Ames—I deserve it. Actually, I still think your students should consider themselves fortunate—in the museum or at the zoo.

Miss A: Don't you see, Mr. Zimmerman—suppose I do take the class to the zoo—at least there I can say something definite. The giraffe has a long neck, adapted to feeding on the leaves of trees. In his dappled surroundings his spots may help to act as camouflage against his enemy the lion. His long legs are well adapted to speed, in the event he does have to run for it. That sort of thing—it's obvious enough — nothing technical or difficult — but it does make sense and it could start some of them thinking along lines that will make Darwin's idea plainer when they get to it in biology class . . . But in front of a wall of paintings—I just don't know where to begin.

Mr. Z: As I see it, Miss Ames, your approach is excellent; it ought to work for paintings as well as giraffes. Even if the essence of a work of art, the inner light or whatever you want to call it, can't be captured in so many words, there are a great many definite things you can say about it that will help a wide-awake student to feel the inspiration for himself —I mean the inspiration that motivated the painter, and that he has somehow managed to get stuck to his canvas—like a butterfly that ran afoul of a piece of fly paper . . .

Miss A: From giraffes to butterflies—we *are* being zoological, aren't we! —Seriously, though, Mr. Zimmerman, I do begin to get a glimmer of something. When you say there are certain definite things I can

Portrait of a Lady. **1604-1679**
by Gerolamo Forabosco

point out in a work of art, you are referring to something above and beyond history, isn't that so? Or some personal comment about the artist—how mean he was to his wife, or how he turned the tables on some duke or duchess that was rude to him?

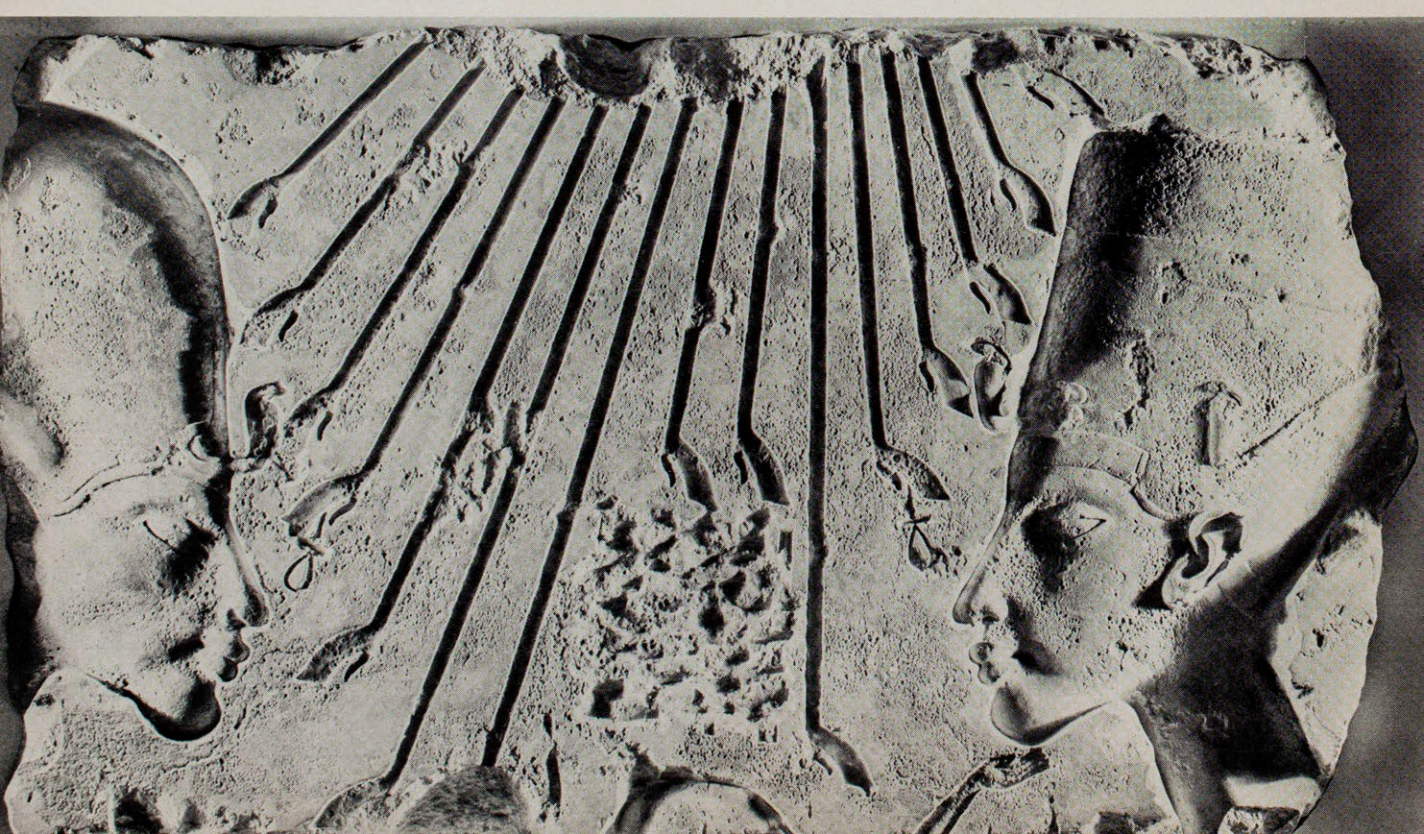
Mr. Z: Quite correct, Miss Ames—there have been far too many fat volumes written as art criticism that are nothing but story-books illustrated by famous paintings—and are intended much more to show off the authors' literary gifts than help the reader understand the inner workings of the art-objects in question. Of course it would be stupid not to mention historical or cultural facts when they apply — how could an art-movement like the Baroque be understood without some background in the religious and political climate of the 16th and 17th centuries? You were saying something to that effect just a moment ago, and I heartily agreed with you. By all means, interrelate as many fields of knowledge for your students as you possibly can. Tell them about the Egyptian cult of the dead when they see a mummy-case—tell them about Garrick and Dr. Johnson when they see a painting by Reynolds—you're capable of that, I know, without any advice from me . . .

Miss A: At least I've been known to consult a reference book when the need has arisen! —But don't let me interrupt you now—I have a feeling that we're arriving some place or other—and I'm anxious to know where . . .

Mr. Z: The point I'm driving at is this: every work of art, no matter how or when or by whom it was made, is a *thing* in itself—even a piece of poetry or music is a thing in the sense I am talking about. And any work of art deserves to be discussed in its own right, as a thing, an object, an organism if you like, as well as being merely catalogued, given its place in history, or in relation to other works of art, or to people. A work of art has an effect on us because it is an arrangement of elements—pitch, rhythm, volume in the case of music — color, line, light and shade and so forth in painting. Any comment or criticism about art that forgets this elementary fact, is a pebble rattled in a hollow gourd—as the poet says in a context not too far afield—Jeffers, if I recall . . .

Miss A: (speaking slowly and thoughtfully) That's it, of course—the point of view, the approach I've been casting about for. It's fundamental, and it certainly sounds obvious when you say it in so many words. I wonder . . .

Limestone Relief — Ikhnaton and Nefertiti — 18th Dynasty.



Mr. Z: Yes?

Miss A: I wonder if the reason it has kept eluding me all morning isn't just a bit Freudian. I mean—maybe I didn't see it because I didn't quite dare to see it. What you get in history books is cut and dried—you can read it, and give back approximately what you took in. But when you start talking about line and color, or light and shade, or whatever, the combinations and permutations are overwhelming. Where do you begin and where do you stop? Do the terms even mean the same thing when you go from one period in art to the next?

Mr. Z: Another of those questions you're so good at asking, Miss Ames—the kind without a specific answer. But perhaps we can talk around this one a bit. A while ago you were telling me about your comments concerning a giraffe. Long neck related to getting food—namely, the leaves on trees; spots related to the shadow pattern of those same leaves, introducing the idea of camouflage — as a protection from what? His enemy the lion—and if the lion does catch sight of him or gets his scent down wind—what can he do? Run—with the help of those sturdy long legs. All elementary facts — just eyesight and common sense, really—but as you relate them, they point in a very important direction, which you have the foresight to recognize.

Miss A: Eyesight and common sense, you said. Do you mean . . .? Or let's put it another way. Suppose you give me an example of the same approach applied to the art of painting.

Mr. Z: Challenge accepted! —But it's only a step to the galleries; let's make it a specific painting right before our eyes on the wall . . . Here we are: this will do as well as anything—a Renaissance portrait of the Venetian school—anonymous, which is all to the good, because we'll be looking at the picture instead of at our preconceived notion of what Titian ought to be like, or Giorgione or Tintoretto. First off, let's look at the surface—oil on canvas, plainly enough—but how is it painted—thick or thin—and what about brush-strokes?

Miss A: It's smooth, isn't it—you can see the weave of the canvas in places—the only brush-strokes that stand out are the tufts on the woman's fur collar. —Who was she, I wonder? A duchess? Look at the pearls in her hair—and that wicked, glittery eye, even if her lips are smiling . . .

Portrait of Martin Looten
Dutch 1609-1669 by Rembrandt

Mr. Z: What were the eyes of your giraffe like, Miss Ames . . .? Very gentle and liquid, I should imagine —so full of an unspoken sympathy . . .

Miss A: Stick to the point, you mean . . . Sorry—I won't wander off again. You know, the more I look at the paint, especially on the duchess' face and arms, the more I wonder how much of it there really is. The shadows seem to be underneath, with a kind of glow of color on top, and then highlights on top of everything—layers and layers of paint, but each layer exceedingly thin . . .

Mr. Z: The technical term is glazes—typical of 16th century Venetian painting. What would you say is accomplished by the Venetian approach, Miss Ames —I mean from the standpoint of visual effects . . .?

Miss A: Well, as I say, there is a kind of glowing quality—the flesh looks very much alive, not—well, take this other painting here, right next to it—not frozen and sculpturesque like this one . . .

Mr. Z: This is north Italian—a bit earlier, and painted in tempera instead of oil. Very good observation. Tell me more about the Venetian portrait . . .

Miss A: I notice that the effect of light glowing from

the face and arms is intensified by the shadows in the background—it all looks very elegant, but also a bit stagey. Also there is a kind of swirling motion to the folds of that red velvet dress that carries right on to the draperies—and then the way her arm is propped on the window-ledge, and the roundness of the arm is echoed by those white and rosy clouds in the sky—it's almost like themes in music—the whole effect of the picture depends on a kind of language of forms and lines and colors . . . Mr. Zimmerman! *You* were going to tell *me* about this picture!

Mr. Z: Was I? You're doing very well by yourself, my dear. Eyesight and common sense, remember—those are the watchwords . . .

Miss A: You mean—this is all there is to it? It's very strange, just now when I began to see how the paint quality and the forms and colors and lines in the picture relate to each other, the whole thing seemed suddenly to come alive—much more so than a minute ago when all I could notice was her pearls and her smile!

Mr. Z: You were looking at the picture as a *thing* in its own right, you see—you were giving it a chance to work on your sensibilities at first hand. Most looking is so hampered by a concern with side-issues—what is the painting about? who painted it? is it correctly drawn? and so forth and so forth—that we hardly discern the *thing* we are looking at through the fog of sentiment and irrelevant ideas. —Fortunately this happens to be a pretty good work of art—it does have a life of its own, and that is what made itself felt to you.

Woman in Chair — by Henri Matisse — 20th Century

Miss A: It's very exciting, Mr. Zimmerman; like a glimpse of a whole new world . . . How odd, though—it's so simple, once you get started, that it seems almost like cheating.

Mr. Z: Don't misunderstand me. When I say that eyesight and common sense are the watchwords of this kind of art criticism, I don't imply that you can dispense with everything else. Experience is needed too. I have been a devoted visitor to museums and galleries and artists' studios for a great many years, and I'm still learning new things about the visual devices that creative human beings can invent to express their ideas. It isn't all clear sailing, especially when you're dealing with primitive or exotic art, something far removed from our culture—or for that matter with very recent things, where you have no traditions or text-books at all, nothing to guide you but your own resources. No, the approach I recommend, that of analyzing the hidden architecture of a painting for your students, isn't an easy way out; it's just as difficult as any other worth-while undertaking.

Miss A: I was so pleased with myself—now I'm beginning to feel lost and helpless again . . .

Mr. Z: That's not necessary either, Miss Ames. As you said, you're a teacher because you like teaching, you like young people and want to help them along the road of greater understanding. My advice to you is this—bring your class to see us here at the museum—the zoo is important too, but save that for another time. Start out with the Venetian lady; it will be a good thing to talk about first, because it is representational and vivid and appealing—and by all means tell young people what you can about the great days of Italy—tell them how Venetian ships brought this noblewoman her pearls and silks and furs from the outposts of the earth. But don't stop there; make it clear to them that this is a good work of art because it makes honest use of certain technical methods, and

builds up its total effect of splendor and richness by a logical, consistent exploitation of color, line, light and shade, repetition of the motifs of form, and so forth. They won't be too young and inexperienced to follow you—our juniors often surprise us by their perceptiveness because they haven't yet learned our methods of blinding ourselves with the unessential . . .

Miss A: I think I might manage all right with this one painting—but where do I go from here . . .?

Mr. Z: You have many choices. You might go back in history to something very ancient as a contrast; point out to your students the rigidity and the strictly two-dimensional quality of Egyptian or early Mexican wall-painting. Or on the other hand, go to modern painting—show how Renoir and still later Matisse carried on the Venetian tradition of opulence, of flowing line and vivid color. You can do it; I wasn't implying that you aren't capable of being very helpful to your pupils right now, given your present fund of knowledge—and your good eyesight and common sense. I was simply trying to caution you not to be too easily satisfied. When you can, spend an afternoon here at the museum by yourself, looking and analyzing. And by all means do some reading. Books can be very useful if they are well chosen. Suppose I have a list of recommendations ready for you by next Friday . . .

Miss A: That would be very kind of you indeed! (She smiles and gives him her hand) Mr. Zimmerman . . .

Mr. Z: I know what you are going to say, Miss Ames.

Miss A: I was just going to say— I don't know how to thank you . . .

Mr. Z: Precisely—and I was going to tell you how. Just follow my advice, and prove to me I was right in giving it. The flattery a man likes best is having someone else test and confirm his opinions—surely you know that, Miss Ames. And don't fail to let me know how you get along; and always feel free to ask questions. If I can't answer them, perhaps I can help you to answer them for yourself, which is much better.

John R. Baxter
Visiting Lecturer
Philadelphia Museum
School of Art

Chinese Landscape
17th Century

HISTORY IS EVERYBODY'S BUSINESS

How to Read an Historical Object

History lives forever. It is always interesting, for we are inescapably part of this endless tale. If history does not seem a living thing to us, then either we do not have the whole story, it has been told ineffectively, or we have failed to see the great deeds of the past in terms of our everyday hopes and problems. Yet, all our roots, cultural as well as material, are in the past, and history is the total story of man—*all* his diversified activities. Still, history and a museum are silent until living people try to see their real meaning.

In our history exhibits, each object should be a unit for personal growth, either as a springboard for further information or as a means of enjoyment—sheer fun. It all depends upon how one looks at an exhibit. An individual adult seeks one thing; a school class wants to find something else.

For example, let us take the stagecoach in the California Gallery. If one only reads the briefly-phrased label (and for effectiveness it must be brief) he will merely discover that here is a genuine object, the "real thing," that it traveled the route between the harbor area and San Bernardino during the late 1850's and early 'sixties. Then by merely glancing at the vehicle he will be easily convinced that it has seen hard wear, for there are holes in the wooden chassis, the paint is badly chipped and faded, while the wheels and their huge iron tires are well worn. And that is about all that he will see. Then, if he does or says anything, it will probably be the classic "Hmm, interesting." He will give the coach one more long glance and walk away in search of some other "old and interesting" item.

If this visitor ever thinks of the stage again he will remember it as made before his grandfather's day, high off the ground like the old-time cars, that it looked just like the ones he'd seen in the movies, and it was used in California. Then, when a youngster visits our stagecoach, his impression will be somewhat different, if not much more lasting. On first glimpsing it, he will, becoming properly excited, rush up to it and want to touch the wheels or look inside.

Thinking of a myriad of Wild West thrillers, many students ask if this particular stage was ever held up by desperadoes or attacked by wild Indians. The answer is an undramatic "No!" Most children, not aware of the many problems involved, say that they would have liked to have lived in those good old days, of course without giving up modern conveniences or sacrificing their interest in jets, racing cars, and rockets. When they think of the stagecoach again, they will remember that is was old and worn and somewhat mysterious. But an ancient tombstone is all of that! No exhibit need be a tombstone—or a bore.

What can we learn from the stagecoach? From this and every other exhibit we can gain a great deal, *if* we possess the right approach. First, and in all seriousness, let us ask, "So what?" In other words, of what use and importance was this object? How was it used? How and to what extent did it affect people, and how did people make it valuable in their lives? Was it of any lasting use; how can it really matter to us today?

Now as to use; In a sense, this particular stagecoach stood at the very center of southern California life of 100 years ago. Its motion produced more motion. Now we discover that as in nuclear physics, history, too, is a series of chain reactions. In 1859 when our stage was brand new and the wheels first began turning under the gaudily-painted body, there were no

Diorama of a Butterfield Overland Stage arriving at a station near Yuma.

railroads in southern California, not to mention telegraphs, paved roads, trolley lines, and other means of transportation and communication then developing in the East.

The transcontinental stage was just beginning to connect the nation, while Los Angeles was practically isolated from "The States," except by sea. Although there were extremely poor harbor facilities at Wilmington and San Pedro, ships did arrive occasionally from around Cape Horn or the Isthmus of Panama. And this very coach carried passengers, valuable mail, and probably a good deal of treasure the score of miles from the coast to the sleepy part-Mexican pueblo of Los Angeles. A rapidly developing transportation system, of which this exhibit was a pioneer, was just beginning gradually to turn the town of 1,500 people into a modern city.

The driver's seat looks empty enough now, but once a skilled driver, an alert and proud "aristocrat of the highway" ruled supreme from that perch. It took years of training for him to be able to control to perfection the six horses that always pulled the coaches. These animals, too, had to be of great endurance and training, the finest that could be found. The colorful-talking driver, like all his kind, was such an expert with the whip that he could flick a fly off the lead-horse's ear without touching the animal.

Dozens of busy hands kept this vehicle rolling. Today we know how many scores of trained personnel are needed to keep a bomber or a transport in the sky. This stagecoach, first of all, needed a skilled carriage-maker. Only the finest iron from Sweden or England and the best ash from the eastern states were used. The famous Concord coach, of which this is a type, developed along trim, fast lines through years of trial and error learning. Here you see probably the world's ideal vehicle for Western use—the best of the best, whether one considers the driver, the horses, or the coach. And there were technical specialists in that day, too, though this may surprise some of us. A master craftsman painted the carriage, while expert body workers prepared the frame and wheelwrights fitted the tires. Materialistically, if we study almost any historic object such as this one, we inevitably gain respect for it as a work of art and as a monument to man's invention.

Look carefully at the body. See how it is attached to roller springs by strong leather so that it will roll with each jolt rather than sustain every shock. The big wheels supported a huge body, and such high wheels could more easily be pulled out of the mud of a southern California winter. Notice the wooden brake next to the wheel; that was the coach's most important single part. Had it failed, ours would not be a success story! Leather window shades, now gone, helped keep out some of the dust, but we can almost hear the passengers sighing or swearing as they got out.

The California Gallery's center of interest—The Wilmington to San Bernardino Stage.

There is always the human side to things used by man. Those associated with the coach were highly aggressive people on a frontier. Beside the driver sat the guard, or messenger, who "rode shotgun." He carried a rifle across his knees and had to have eagle-sharp eyes to watch for unfriendly Indians or bad-men. Yes, early Los Angeles was noted as a wild and wooly place, and even though this stage did not come to tragedy, at least it was often in danger of doing so. On the eastern part of its run, near San Bernardino, Indians from the desert were still occasionally attacking settlers. The nine passengers as well as the crew were not only willing to suffer many discomforts, but even risk their lives and property when they set foot inside that now dark and quiet interior.

There was other excitement, too, for the company that ran this coach, J. J. Tomlinson & Co., was in cut-throat competition with Phineas Banning's line. Both firms wanted the rich income of the only route from the coast to Los Angeles. They had a price war which modern merchants might imitate! Much energy and a lot of wit was spent, but Banning won the struggle and the companies merged.

Besides the builders of carriages, the owners, and the crew aboard, there had to be station keepers, for the trip inland took at least a day. Blacksmiths were busy and harness makers at work. Here was a functioning interdependence that we think of as strictly

Stagecoach Driver — Aristocrat of the Highway.

today's. Then, when a cloud of dust across the high yellow fields of mustard announced to Angelenos that the stage was coming, a litle adobe town came alive, with almost as much noise and excitement as the city it eventually would become. Los Angeles' first hotels were built for the passengers. These Easterners, coming here to settle, after many months at sea stepped down and got their first view of the Golden West, while old timers were anxious to receive news about Lincoln's election or the coming of the Civil War.

Yes, if we look closely enough, we can see that this stagecoach is valuable to us. For reflecting sheer human interest and colorful drama, it is worth study —and what object in our collection is not? We learn social history painlessly. When we look into the story behind a relic we discover always hard work, admirable inventiveness, and the optimism of the people of another day. We cannot help respecting them more and understanding them better. It puts our problems in a new light, for people of the past had the same basic problem of transportation that we have, and they solved it as best they could—even we can do no better than that.

It is interesting to remember, too, that many of our early automotive manufacturers, like the Studebakers right here in California, began as carriagemakers, learned all they could from this trade, and then applied it to the beginnings of the new industry. We will find from other historical objects in the Museum that even the latest technological and cultural developments got their basic ideas from these older, cruder things. There is your lasting use.

Then, too, it is interesting to know that Los Angeles, now so rapidly becoming a world industrial center, a century ago established as its first form of local manufacturing—carriage making! This coach is probably one of those "Made in L.A." products. In any case, it is the common ancestor of our trucks, busses, and mail vans.

Of course, the stagecoach has an especially significant story to tell, but there are many other objects in the history galleries of this museum which can relate just as important a tale. Each somehow has its descendants in today's living, but we have to trace the "ancestry."

Twenty-four centuries ago the Greek historian Thucydides said that history gives the facts and events upon which philosophy is built. Having more history behind us than the ancients, we can learn more from the past, and in this atomic age, nothing is more indispensable than a sound philosophy of direction and action. Probably a museum's greatest value is in preserving real objects of other eras. Whether these be Californian Indian *metates,* Mexican rancho *riatas,* or the miner's pick and pan, these bits of source material, possessing a three-dimensional quality that books and manuscripts never have, should help us use the past to improve the present and prepare for the future. Since we are human beings, too, they can, most of all, help us to understand ourselves.

Dr. John Baur
Museum Instructor in History

WHY THE LIBRARY?

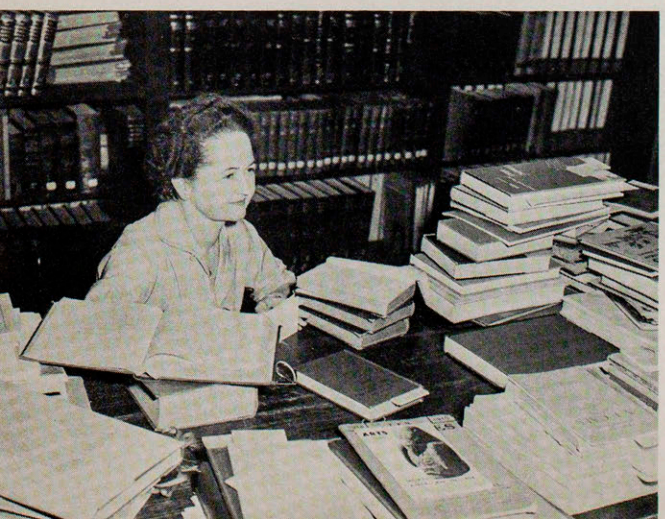
The casual visitor wanders into the Library with a look of surprise and puzzlement. "How long has *this* been here? Is it new? I've been through the Museum many times, but I never noticed this library before."

A small, inconspicuous entrance, between the Indian Hall and the stairway to the main floor, is marked "Museum Library." Behind that door are two reading rooms, 50,000 books, 1,000 periodicals received currently, and a fine collection of old southern California newspapers. The Library was started in the early 1920's and has been in its present quarter since the newer unit of the Museum was built.

"Where are the old books?" Coming from exhibit galleries, the visitor logically assumes that the Library is an exhibit of old and rare books. While it does possess old, rare, beautiful, and valuable books, its primary purpose is practical — to serve the Museum curators in their research and their work on changing exhibits, and to serve the public with study facilities in fields covered by the Museum.

History, science, and art are the main divisions of the Library, as they are in the rest of the Museum, and emphasis within those three subjects reflects the emphasis in the exhibit galleries. History is mainly local, western, and the westward movement; science is mainly biology, anthropology, mineralogy, paleontology, and geology. No physics, no astronomy, no chemistry are found in the Library. In art there is very little on architecture and classic art. Oriental art, decorative art, painting, sculpture, and prints reflect the activities of the art curators, with emphasis on art history, rather than art appreciation or the "how to do it" type of books.

Dorothy E. Martin — Museum Librarian



"I have a Bible that is over a hundred years old, and I would like to give it to you." This commonest type of offer is declined with thanks and a suggestion of other libraries that would appreciate it more. Religion is not a subject of Museum research or exhibition; and a Bible, in most cases, is rare and valuable only if it was printed before the year 1500. Offers of books on philosophy and literature are also declined with thanks. The Library staff appreciates the good will that is indicated by such offers, and suggestions of other libraries are accepted graciously by the prospective donors.

What does the Library *want?* Technical publications—details—specific subjects that have bearing on the Museum fields. For history, it wants family papers and any written material that antedates 1900 in southern California, especially newspapers. Diaries and books on crossing the plains to southern California, and anything pertaining to the first overland mail, would be especially timely for the celebration of the overland mail centennial in 1957.

For science the Library needs to fill in files of scientific journals. *Zoological Record* is its greatest need. Publications of the Geological Society of America are in great demand and the Library has very few.

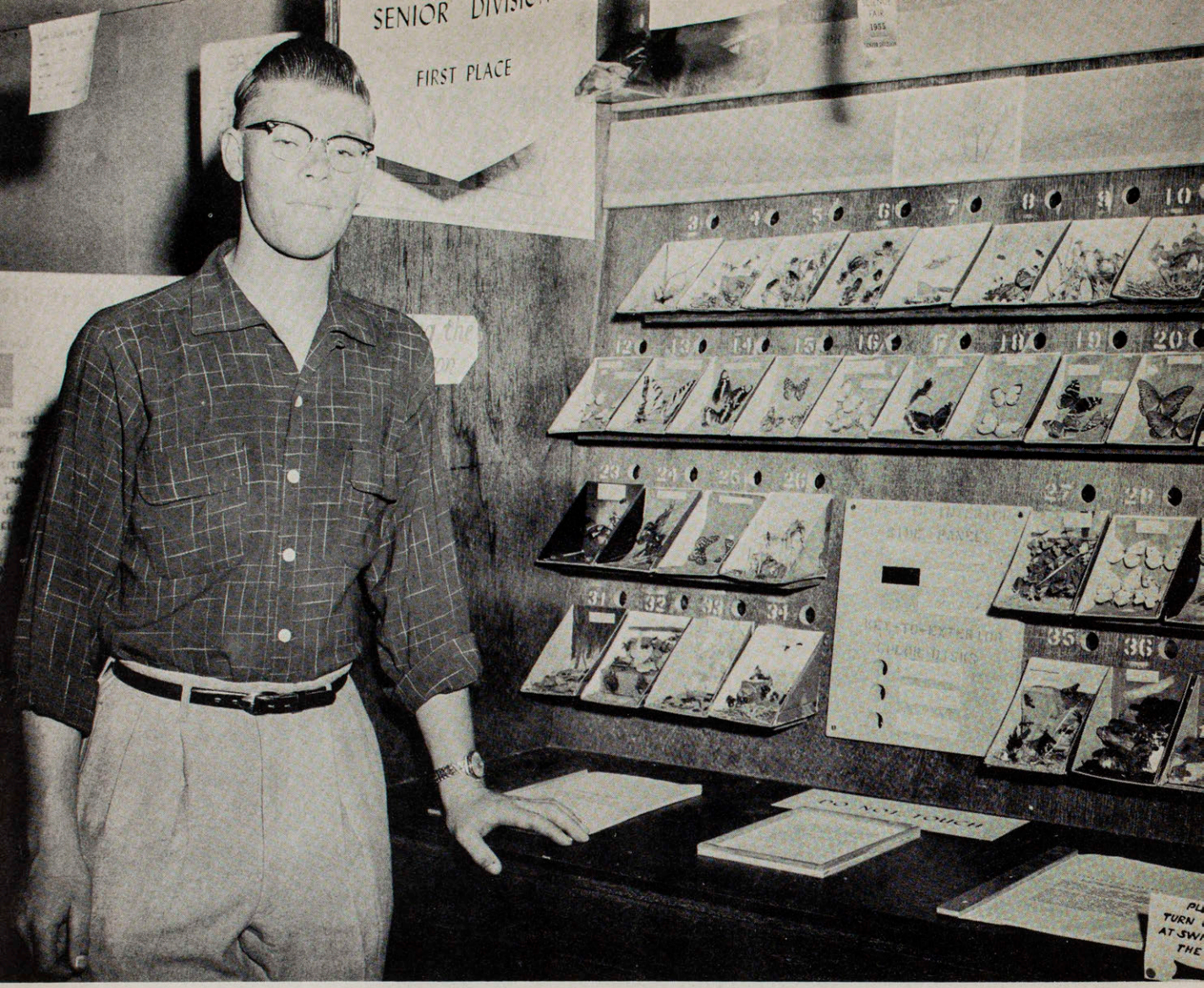
The greatest need is in art. Research in art history is the field of the art curators. Details on lesser-known artists of the past, and catalogs of the complete works of any artist, are the most useful types of books.

For history and science the Library can draw on the local university libraries, but in art the interlibrary loans come from Chicago or the east coast; hence the great need for art reference and research books.

"Could you tell me if this old book is worth anything?" Evaluation of books is risky, and it is a general policy to refer the question to reputable local dealers. On rare occasions we can find a record of the book's being sold at auction. The auction price is not a reliable indication of the book's value because the condition of the book, and circumstances of its sale, influence its price.

"Can I take out books?" Unfortunately, no. The small staff of the Library could never handle public loans. Large museums have reference libraries, where the public can use the books on the premises, but public circulation is left to the public libraries. The Museum Library is open from ten until five, Tuesdays through Fridays. There are no restrictions on its use by anyone who has a definite interest in any subject covered by its collections.

(Mrs.) Dorothy E. Martin
Librarian.



Vladimir Baicher, student at Pasadena High School, is shown beside an excellent display of the results of a three year study on the ecological conditions of Arroyo Seco Canyon and their effect upon the insect life. Vladimir won first place in the Southern California Science Fair and was sent to the National Science Fair in Cleveland, Ohio, where he won first place in Boys' Biological Science in the nation.

THE UNCOMMON STUDENT

In a day when education, advertising, entertainment, and almost all phases of American life are geared to the so-called "common" man, the Museum has set up a program for the "uncommon" student. When a great nation endeavors to provide mass education to millions in a short period of time, special education for the gifted is frequently overlooked. Obviously the handicapped student needs careful instruction, the "average" students needs stimulation and encouragement, and because the gifted student learns quickly, he receives little attention. But the gifted too needs help. He has intelligence to be challenged, time for extracurricular activity, ability to be directed into the proper training.

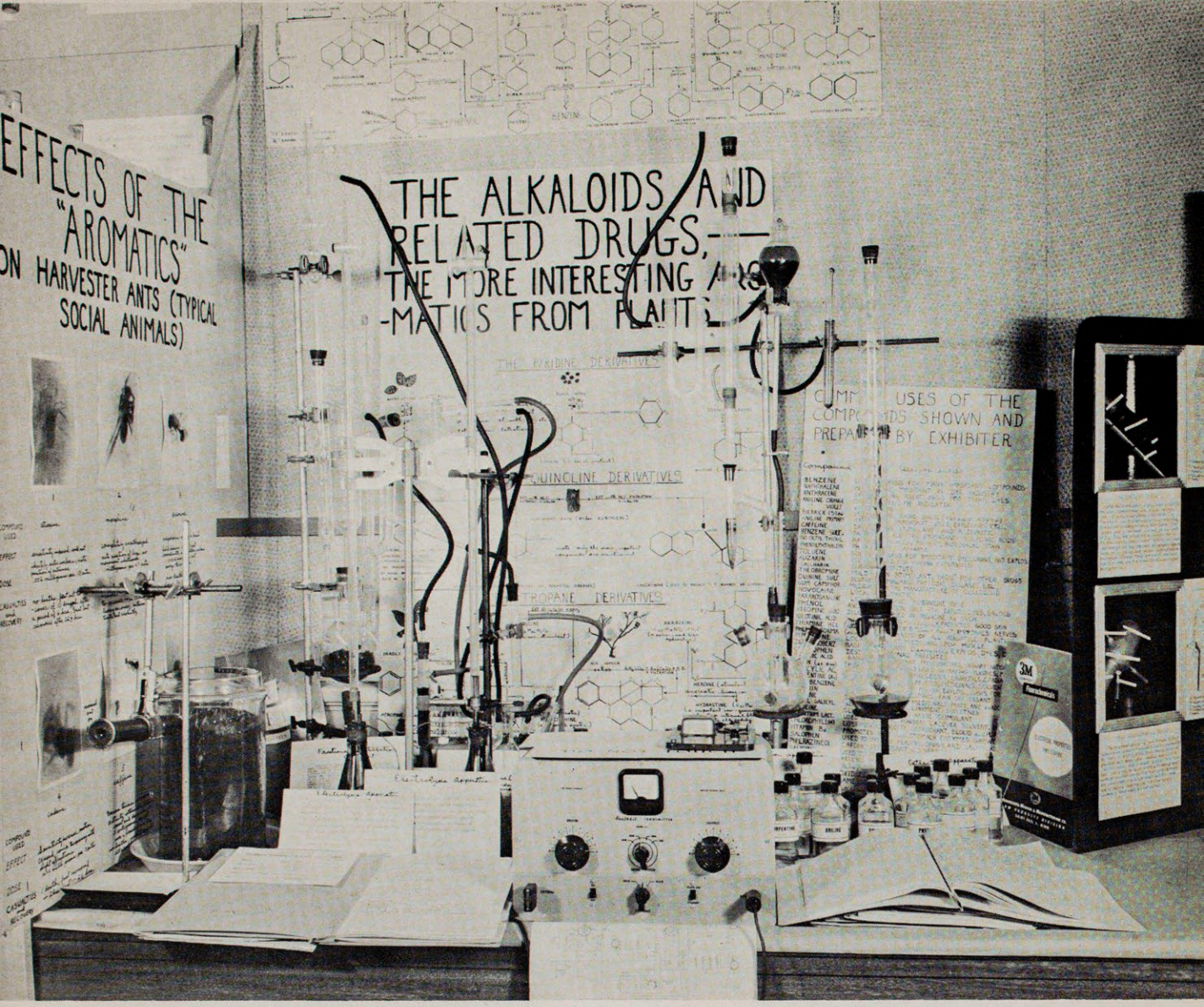
Ten years ago the Museum undertook an experimental program, the Museum Natural Science Workshop, for young people interested and gifted in the fields of biological sciences. The work has been enthusiastically received by students and educators and has proven most helpful in the determination of science careers in many cases. Outstanding science students from the high schools in Los Angeles County are invited to take part in the Workshop program which consists of an orientation period followed by special instruction in laboratory and field work in the various fields of science represented at the Museum. The work is sponsored by the Division of Education with the invaluable help of the Science Division.

A junior academy of science, the Museum Student Association, has been organized to offer opportunities for the students to meet together, carry on research work, conduct field trips, write up their findings and discuss them at monthly meetings. The friendly association with scientists and students of similar interests has a remarkable influence in directing scientific interests into careers.

Another activity for the "uncommon" student was undertaken four years ago. Joining the National Science Fair program, the Museum in conjunction with ten other educational organizations, established the Southern California Science Fair for the ten counties of Southern California. This allows students from the seventh grade through the twelfth grade to exhibit their scientific interests at the Museum. This program has grown to the extent that schools have been limited in the number of exhibits they may send to the Museum. A school science fair may include two or three hundred exhibits, but only four or five winning exhibits may be sent to the Museum. The talent and ingenuity displayed in this work has been a source of amazement to the public, parents and educators.

Our country today is desperately in need of scientists. In spite of the remarkable progress made in the chemical and physical sciences, we do not have sufficient trained personnel to keep up with the new advances. In 1950 at the peak of the G. I. Bill educational opportunity, 52,000 engineers were graduated from United States colleges and universities; four years later the figure dropped to 20,000. In addition to showing the need for more trained people, this also shows the need to encourage gifted young people. They do not always "find" themselves, but need direction.

We at the Museum feel the need in a different field. Man has spent much time studying and using the physical powers in nature, but he has left many biological areas far behind. Beyond our need for engineers, we have need for young people to tackle some of the problems of overpopulation, lack of food, control of disease, control of insects, adjustment of the human body to the terrific pressures put upon it by the accelerated living built up by the modern mechanical age. Through our interest in biology at the Museum, we hope to direct some of our students into the fields where they may help to meet some of the biological needs of man today.



A display in the Senior Division showing the equipment used in the student's research and the complete processes and results of his extensive study.

It has been of great interest to follow the studies and activities of some of the Museum students during the past nine years. In order to better evaluate the program and to make changes for the greater development of the students, a continuous survey is made. Ninety nine percent attend college and sixty five percent go into some field of science as educators, research workers, engineers, etc. The work at the Museum has helped greatly in preparing them for further study at the university, teaching them better study habits, scientific attitudes, an ability to work with specialists and given them a better social attitude.

There is no attempt to make Museum curators of the students; the program is one of enrichment. A young person going into chemical engineering or medicine or geology has received a wider concept of the world in which he works and is made aware of the development of man and his needs. So often the scientist becomes lost in the immediate problem with which he works, his perspective is limited and he loses sight of the importance of his work in relation to the problems and needs and limitations of man. Today we cannot afford to lose man in the search for the power found in nature. The students in the Saturday Workshop are outstanding young people who are becoming leaders. It is important that they have a broad and clear vision of their world and the relationship of man.

The appeal of the Science Fair program is to a larger group. In addition to the few who will be able to take special training and go into areas of creative work, there are many who will make important contributions by their technical skill. Research science is not a field that appeals to many, but every child has a natural interest in the earth and the things that live upon it. Many have the ability and manual dexterity which may be trained for the thousands of jobs available to them in science.

Young people need encouragement to follow their interests. The interest which is a hobby today may become the life work tomorrow. It may not seem to have such possibilities and parents often lose sight of the fact that such an interest can be directed into a useful field of work and service and provide a steady source of employment. Industry is in great need of technically trained personnel and they realize the importance of encouraging teenage people to follow their interest in science and enter the field as trained people. An adult with problems of income and family support cannot take the time for technical training and education. Throughout the nation more literature on job opportunities, careers, training facilities and scholarship opportunities is being made available. But there is need for much more. There is no reason why any young person cannot receive the education he needs. The problem is to show him how to take advantage of the things available to him, and that is where we fail. Material in vocational training, job opportunities, college, university and technical school training and available scholarships have been gathered at the Museum, but there are many areas where little information can be found.

Great importance has been placed upon encouraging Junior High School students. Their natural enthusiasm often carries them far into a study of scientific principles. Teresa Garibay of Montebello High School won first place in the Junior Division with her exhibit on the by-products of the Castor Bean.

We have a wonderful group of gifted young people around us. We have thousands of positions waiting for them. The problem is to get them together. That is a part of our work in the Division of Education.

Gretchen Sibley
Museum Instructor in Science

MUSIC OF THE GEORGIAN ERA

Eighteenth century music of the English Georgian Era was presented in a special series of concerts on the five Sunday afternoons of July of this year. This series was by far the most important of all of the Special Series that have been presented by the Museum over the past few years.

As the music of Handel, which opened the series, may be said to be the great dawn of the Georgian Era, so the music of Haydn, which closed the series, may be considered its superb sunset, but between these two giants there were very many fine and gifted composers who wrote voluminously for the pleasure garden, the opera house, the theatre and concert hall. Composers whose names are familiar are represented such as Geminiani and Vivaldi, but also, many whose names are lost in oblivion. It was during this series that our first binaural broadcast was inaugurated.

The Georgian series was conceived and conducted by Bernard Herrmann former conductor of the CBS Orchestra. Mr. Herrmann is one of the very few who has made a thorough study of 18th century music, laying great stress on the English school, and he has brought to light such composers as Ernst Eichner, Richard Mudge, Charles Avison and James Hook, musicians whose works enjoyed esteem and admiration in their time . . .

Included in the series was a group of songs that were sung as they are performed today, and immediately following were sung in the manner in which the great virtuosi singers of the time sang them.

In the eighteenth century, singers enjoyed the prestige and acclaim that is accorded conductors and instrumentalists of our time. Today, we listen to a conductor for his interpretation of a musical classic and, if he has been faithful to the text, we applaud and admire him — if he has taken liberties and has altered the music, or superimposed his own personality unduly, our tendency is to dislike the results. That is only the musical taste of our time, but in the eighteenth century, when the real glory of music was expressed by the human voice, tastes were quite different. One did not go with the expectation of hearing the work as the composer wrote it down, he went to hear his favorite singer add to the work, embellishments, graces and cadenzas. The work in question had little importance; only what the singer added to it to show his own skill mattered. The eighteenth century had none of our concept of the immortality and spiritual utterances of music — all music was for the day only,

and composers cared little about the liberties the singers took with their creations.

As in the past, radio station KFAC carried this series to a large radio audience, and because of the size of the ensemble, and the quality of the music performed, the station was interested in setting up equipment to make the broadcasts binaurally, thereby, giving a three-dimensional quality to the concerts.

With the installation of this equipment, all concerts will be broadcast in the usual manner on either AM or FM, or, binaurally on both stations. To hear the concert in stereophonic sound, place your AM receiver on the right of your listening area and the FM receiver on the left. The two should be approximately seven or ten feet apart. Adjust volume equally, and sit yourself in front of, and midway between the two receivers, forming an apex of the triangle.

The Georgian series was made possible through a special appropriation by the Board of Supervisors of the County of Los Angeles and the Music Performance Trust Fund of the Recording Industry, with the cooperation of the American Federation of Musicians, Local 47.

It was particularly appropriate that this series should be presented under the auspices of the Museum, as the forgotten masterpieces of the past are usually lost. These works must be performed and heard to be appreciated and it is in the best tradition of museums, to seek out and present the cultural achievements of past generations.

THE QUARTERLY

is published by

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